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T. Douglas Robinson, Miss V. Moore, William H. Leslie, Hugh Murray and R. S. Barker, but the dog has never received the encouragement that it deserves.

Although the largest of the hound family, this dog should be graceful, free and easy in its movements. In appearance the Irish Wolfhound should not be quite so heavy as the Great Dane, but more so than the Deerhound, which in general type it should otherwise resemble. It should be of great size and commanding appearance, very muscular, strongly built, the head and neck should be carried high, tail, carried with an upward sweep, slightly curved toward the extremity. Great size, including height at shoulders

and proportionate length of body is the desideratum to be aimed at, and it is desired to establish a race that shall average 32 to 34 inches. The head should not be light as in the Russian, it should be slightly raised, skull not too broad, muzzle long and moderately pointed, ears small, carried like the greyhound, neck strong and muscular, well arched, chest deep, breast wide, feet round and large, toes well arched, hair rough and hard, on body, legs and head, wiry and long over eyes and under jaws, color grey, brindle, tawny, or even yellowish white, front legs strong and straight, hind quarters muscular, thighs, hocks turned neither in nor out.

Early Organ Music

BY JOHN TASKER HOWARD, JR.

SO great has been the part played by the organ in the development of music, especially throughout the Middle Ages, that a study of not only the instrument itself, but also of the great musicians who wrote for it and played upon it, becomes not only worth while, but an essential requisite of a thorough musical knowledge. In Grove's Dictionary we find a highly plausible theory of the origin of instruments of the wind family. The writer states that the first idea of a wind instrument was doubtless suggested to man by the passing breezes as they struck against the open ends of broken reeds; and the fact that reeds of different lengths emitted murmurs of varying pitch may have further suggested that if placed in a particular order they would produce an agreeable progression of sounds. The forerunners of the organ were undoubtedly akin to the present day mouth organ, and the earliest consisted of closed pipes into which the air was blown from the top. In course of time the number

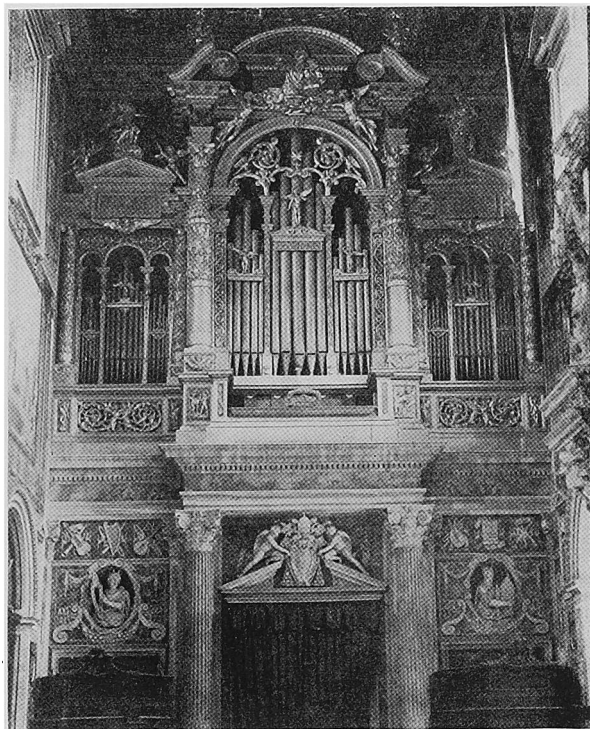
of pipes came to be seven or eight and occasionally as many as ten or twelve. Perhaps Greek and Roman shepherds were makers of these organs as well as players of them.

The next important step forward was the idea of conducting the wind into the pipes from below. This brought into existence the open species of pipe, which principle further led to a series of open pipes mounted on a wooden box analogous to the wind chest of the modern organ. In the early days the wind was still supplied by the lungs, and there were usually two attendants who blew alternately into pliable tubes. One would take a breath while the other blew, and the success of the performance depended largely on their prowess. When the bellows were introduced the system of alternate blowers was naturally followed, and one would supply the wind while the other was being replenished. At first the pipes sounded in unison, and those which were not required were silenced by means of the fingers or hands. The

first step to better this arrangement was a form of slide or tongue of wood, placed beneath the hole leading to each pipe and so perforated as to either admit or exclude the air as it was drawn in or out.

While this type of instrument had no keyboard for several centuries, there was a type which had a keyboard from the time of its initial appearance. This was known as the *Hydraulus*, a model of which was discovered in the ruins of Carthage in 1885. It was the popular instrument of the gladiatorial shows and musical contests, and Nero appears to have been a performer on it. The air was supplied by means of water pressure and because it caused considerable dampness in the organ it never supplanted the pneumatic type and finally went out of use in the Fourteenth century. This Carthage instrument contained nineteen pivoted keys. These were eight inches long by two inches wide, which on being depressed, pushed in the metal slides that were held in position by strings pierced, in turn, with holes corresponding to similar holes in the soundboard of the organ. So close was the association of the organ, especially the *Hydraulus*, with pagan customs, that for some time its use was prohibited as an accompaniment to Christian worship, and its earliest association with the Church was probably in Spain, about 400 A. D. In the year 666 Pope Vitalian the First ordered its use in connection with services at Rome, thence onward the organ became definitely associated with ecclesiastical functions.

As for the musical qualities of the early organ, it is to be feared that its strains were not of the sweetest, and that those who heard it must have possessed either a vivid sense of imagination or much patience. There is a description in Latin verse of the early organ at Winchester which is highly illuminating written by a monk, a description which gives us a most instructive insight into both the mechanical and "musical" features of the instruments of the period. There was, of course, no keyboard, and the instrument



ORGAN OF THE CHURCH OF THE LATERAN, ROME

was operated by two monks, "brethren of concordant spirit." The tone "reverberated and echoed in every direction, so that no one was able to draw near and hear the sound, but had to stop with his hands his gaping ears."

When the keyboard first made its appearance, following the transitory period of levers similar to those which control chimes in modern church towers, the keys worked with such difficulty that they had to be struck with the fists or elbows to operate them and it was not until the action was perfected so that it could be operated by the fingers that organ playing became an art to be cultivated and the ecclesiastical drudge was relieved of his onerous duties.

The keyboards on pneumatic organs probably made their appearance after the Tenth century, and the earliest professional organ builder of whom we have any account is Albert Van Os, possibly inventor of the pedals, builder of the St. Nicholas Church organ at Utrecht in 1120.

We learn much of the ancient organ from a study of Italian musical instru-

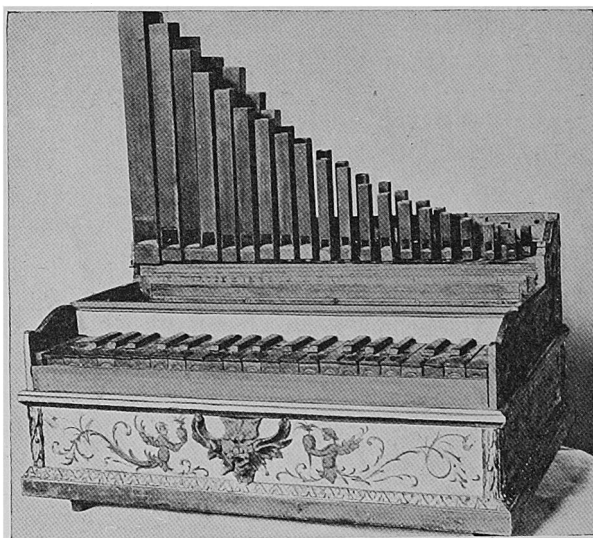
ments, as many of the early inventions and developments originated in Italy, only to be arrested by the extraordinary popularity of the opera. Therefore, we may thank a condition which might otherwise have proved calamitous to the preservation of many very old instruments. One of the early Italian organs is in the Cathedral at Lucca, Italy. It is supposed to have been built by one Lorenzo, called degli Organi in the Fourteenth century. The case of this organ closes with massive shutters, ornamented with huge pictures of saints inside and out, and the mechanism of the instrument gives us a splendid opportunity to learn how far organ-making had advanced at this time. The twenty-one stops are levers, pulling towards the player and requiring to be latched. The pedals cover a range of from three to four notes and are placed under the left hand of the manual.

From this period on the development of the organ has been gradual and steady. In England its rise was considerably halted by Cromwell, who though personally liking music, ordered in the Commonwealth all organs to be destroyed. Few instruments escaped. With the Restoration, however, church music again came into favor. It was not long before the development was continued and England once more acquired an enviable reputation as one of the leaders in the field of organ music. France and Belgium, and Italy and Germany have all contributed their share in the beginning, and after the Puritan influence relinquished its grasp, America also had her part in making the organ what it is today.

Probably the earliest music for the organ preserved to us is that of Conrade Paumann, who lived in Germany from 1410 to 1473, the author of the oldest existing organ book, *Fundamentum organ-disandi*, containing exercises, preludes and other pieces, of both his own and of the invention of his contemporaries. While Paumann's compositions are of little musical value they are of great value to

the historian, for they are undoubtedly of the period when the keys were struck by the fists or elbows. The music is written for two parts; the melody, and the bass, which is noted with letters and remains unchanged through the length of each measure.

The next important figure was an Italian, Andrea Gabrieli, who lived from 1510 to 1586 and who is said to have composed the first real fugue. With Claudio Merulo, however, we find instrumental music becoming distinct from vocal music, and a new era opening for independent organ composition. Merulo was also an Italian and lived from 1533 to 1604. He was the organist of St. Marks at Venice and may be truly called the head of the Venetian School. The Dutch Jan Sweelinck (1562-1621) was the teacher of the most important organists of the period in North Germany and it was he who first used the pedal in a real fugal part. With Frescobaldi, who lived in Italy from 1583 to 1644, we find a great advance in organ music. His harmonic innovations foreshadowed our modern key system, and besides his developments of the fugal form we are much indebted to his improvements in musical notation. So great was his fame as an organist that 30,000 people are said to have attended his first performance



Courtesy Metropolitan Museum of Art

EARLY ITALIAN PORTABLE ORGAN

when he was appointed organist of St. Peters.

In 1658 a man was born in England who forms the link between the early writers and Bach and Handel. This was Henry Purcell, organist at Westminster and Composer-in-Ordinary to Charles the Second. Purcell was a man who profited by what was done before him and who had the genius to make much of what was given him. He benefited by the activities of the contemporary French school and it is said that he deliberately adopted the Italian methods. We can only conjecture what heights he might have attained had he not passed away too early to profit by the achievements of Bach and Handel. To the two great figures of organ literature, this same pair, Bach and Handel, we owe the best we have in modern organ music. To them fell the task of completing the great foundation on which all things are builded and their influence continues down through the long line of creative geniuses. It is, indeed, a coincidence that both were born in Germany in 1685, and it is still stranger that they never met. Handel spent his best years in England and became a naturalized British subject. Both were master contrapuntists, Bach with his *fungues*, Handel with his brilliant concerti. Bach the scholar, Handel the dreamer, each made a contribution that

will probably last as long as music itself.

Thence onward the development has been on solid ground and with the basis of notation formulated, and the instrument itself approaching unlimited possibilities we have had in quick succession the English Wesley, the French Cesar Franck, Saint-Saens and Guilmant and a list of great names that fill many pages of the music encyclopedias. To Alexandre Guilmant we owe much of historical value. In an age of the Nineteenth century when the organ was largely devoted to works never intended for it, he inaugurated his historical organ recitals, reviving works of the very early writers and thereby showing the world the remarkable fact that the past masters, in spite of the crude and limited nature of their own instruments, wrote music that was anticipatory of the modern organ. Too often has this noble instrument been used as a catch-all for music of every description, music written for the orchestra, piano, and what-not, and its own extensive literature painfully neglected. Such men as Guilmant and his disciples have done much to counteract this state of affairs by playing on the organ only that music expressly written for it, and it is sincerely to be hoped that the tendency of our day will be to keep the organ an instrument unto itself, in which capacity it is greater than any other.

